Siteran at Nartosahono’s house, Bumijo, Yogya, Java, 29 Jan 95.
Paid recording session for David Hughes.
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Left to right:

Bpk Nartosahono, gerong & gong bumbung
Bpk Pono, siter besar
Bpk Sugimin, siter peking & gerong
Bu Sukinem, sindhenan (plus a ciblon off to the left, played by Bpk Ca Es).

Performers present:
Nartosahono (from Klaten; gerong & gong bumbung on Wilujeng only, otherwise drum)
Bu Ngatiyem, his wife (sindhenan); Bpk Pono (siter besar; from Semarang but in Solo 15 years)
Bpk Ca Es (from Yogya; ciblon/batangan on Wilujeng only, then gong; singing)
Bpk Sugimin (from Sragen; gerong & siter peking)
Bu Sukinem (sindhenan; wife of Sugimin; from Bojonogoro, E. Java).

Both siterists used thumb-picks of bent heavy wire, much like the mizrab of a north Indian sitar. Real fingernails (kuku) sound better for recording etc., they said, but the metal picks are better for the streets.
A few further snippets from my field notes: Narto doesn’t accept idea of tuning each pair of siter strings out-of-tune: if you do that, the sound (suara) is ngeprèk (Jav: loses its strength) and ??ngecèr?? If they are tuned in unison, then their sounds (bunyi) can bergolong (group, unite) and are kempal (compact). - He defined himself as a (pe)ngamen, street musician.
They played Ldr Wilujeng in slendro sanga - Narto changed it from manyura to fit his vocal range; this is “legal” for siteran but not for full gamelan, they felt.
They go down Malioboro road every evening ca. 7-10 pm unless it rains; start at the lesehan (open-air restaurant) under Legian restaurant (corner of Perwakilan). [Often also down Jalan

Sosro, I am told.] Mostly just Narto and his wife, but often the group of five that I recorded go around here and out to other towns.